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**SALISBURY SYMPHONY ORCHESTRA**  
at Salisbury University

SALISBURY SYMPHONY ORCHESTRA PRESENTS THE BIENNIAL

# FAMILY CONCERT

 **Michael Boudewyns, Actor**

 **Henry Richmond-Boudewyns, Actor**

**Friday, March 10, 2023**  
**Holloway Hall Auditorium • 7:30 p.m.**

Selections Include Haydn's *Toy Symphony* and Prokofiev's *Peter and the Wolf*

**DR. JEFFREY SCHOVEN**  
ARTISTIC DIRECTOR

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# PROGRAM

The Toy Symphony ..... Franz Joseph Haydn  
Allegro (1732-1809)  
Menuetto. Trio.  
Finale

Super Mario Bros. Theme..... Nintendo  
Arr. ABChords321

Peter and the Wolf, Opus 67 ..... Sergei Prokofiev  
(1891-1953)

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SALISBURY SYMPHONY ORCHESTRA AT SALISBURY UNIVERSITY

**Dr. Jeffrey Schoyen, Conductor**

## **Violin 1**

Sachiho Murasugi\*  
*Concertmaster*  
Susan Benac  
Meri Holden  
Lian Peach  
Leyna Paul  
Caroline Stephenson  
Bobbie Thamert  
Patricia Wnek

## **Violin 2**

Joel Alarcon\*  
Emily Cook  
Carolyn Farley  
Isabelle Herlinger  
Olivia Kuntz  
Marie Severyn  
Mackenzie Wheelock  
Alexis Yeager

## **Viola**

Colin Webb\*  
Victor Hsia  
Hyejin Kim  
Karen Treber  
Jenel Waters

## **Cello**

Gina Choe\*  
Makayla Bounds  
César Colmenares  
Kristilyn Frieze  
Martha Mancuso  
Kristen Rainwater  
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Lisa Adams

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Debra Scott\*  
Hannah Piasecki

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# PROGRAM NOTES

## **Peter and the Wolf • Sergei Prokofiev**

Prokofiev and Dmitri Shostakovich are the two composers who stood above the rest of those who labored during the years of the Soviet Union. Unlike, Shostakovich, however, Prokofiev enjoyed part of his career living and composing in the West, returning to the USSR in 1936 voluntarily. Like his compatriot, he must be counted as one of the great composers of the 20th century, although unlike Shostakovich, his direct influence on composers outside of the Soviet sphere was minimal. He was a virtuoso pianist, but he also composed from the beginning, graduating from the St. Petersburg Conservatory shortly before World War I. His musical style was based in the Russian romantic tradition, but he established early on a personal idiom that was characterized by pungent dissonance, soaring lyrical melodies, a facile manipulation of motoric rhythms, and kaleidoscopic harmonic changes. Part and parcel of his musical personality was an acerbic appreciation of satire, parody and even the grotesque.

Although he travelled widely early on, all the while, he returned to the Soviet Union from time to time for extensive concertizing; his works were performed frequently there, and he always kept his Soviet passport. He was never a political naïf regarding the life of artists under that political system, and it must be surmised that his eventual removal to the USSR was made with “eyes wide open.” His musical language had been gradually moving to a simpler, more accessible style – a necessary condition for artists who wished to serve a collectivist state and appeal to the masses. So, when he and his family arrived in Russia in 1936, he adapted readily to political requirements by composing works that addressed the necessary content of “socialist realism.” This primarily meant patriotic subjects, in a traditional musical style, that served political ends. One aspect of the artistic demands of “socialist realism” with which Prokofiev evidently was in full accord was the emphasis placed upon music for children. Of course, totalitarian states have always worked through children’s education as they build control of society, but on the surface, what’s wrong with writing entertaining, charming works for children? Nothing, Prokofiev evidently thought, and upon his return to the Soviet Union in 1936 a series of compositions for Soviet youth ensued, including *Peter and the Wolf*. Commentators have long seen the work as an allegory for the Soviet Republics’ uniting together to face the coming Nazi onslaught, as well as Peter, the good Soviet “Young Pioneer,” taking the lead from the old fogies of the adults of the past to push into a future dominated by youthful initiative. All true, perhaps, but one doesn’t have to think of these things to enjoy this engaging little masterpiece that helps children to appreciate the riches of the voices of the orchestra.

The work’s genesis stems from a commission by the Central Children’s Theatre in Moscow for a symphonic work for its audience. Originally, Prokofiev was presented with the story cast into rhymed couplets, but dissatisfied with this, the composer wrote his own narrative, and set it to music in only four days. The premiere was not an especial success, being sparsely attended and not attracting much attention. That eventually changed, of course, and *Peter and the Wolf* went on to become perhaps Prokofiev’s most famous work.

The cast of characters is represented by music of great appeal and charm, and appropriately suited to each of them: Peter by the winsome sound of the whole string section; the Bird by the flute (of course!); the Cat so slyly by the low register of the clarinet; Grandpa by the bassoon; the funny Duck by the oboe; the Wolf by the sinister trio of brassy, threatening French horns; and finally the percussion section provides the gunshots of the Hunters. The narration makes the brief story perfectly clear, and the totally popular style of the attractive music suits the characters delightfully – what more could one ask? Children and adults have always responded with warmth to this charming work. The only tragic note lies in the pitiful honking of the duck trapped in the stomach of the wolf at the end.

Prokofiev went on to great success in the Soviet Union. Never really playing his political cards, he managed to survive the incredibly difficult times during the 1940s by adroit artistic gamesmanship with the harshly repressive Stalinist state. He never joined the Communist Party and made few public statements. He struggled to survive, maintain his artistic integrity and continue composing in an authentically personal style. But, alas, the difficulties of the extreme, repressive measures beginning in 1948 ultimately got the best of him. His death on March 5, 1953, ironically garnered little recognition – Joseph Stalin’s demise on the same date preempted the stage.

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## ABOUT THE ARTISTS



### Really Inventive Stuff

#### Michael Boudewyns & Henry Richmond-Boudewyns

Really Inventive Stuff is thrilled to return to the Salisbury Symphony Orchestra for a third season.

Michael Boudewyns made his Salisbury Symphony Orchestra debut in 2017 with *Peter and the Wolf*. In 2018, he returned to the SSO and performed *The Life and Times of Beethoven*.

This year, Boudewyns is excited that his son Henry joins him to be part of the SSO concerts for families and young audiences. In 2008, Henry made his family concert debut in *The Story of Babar* with the Ad Hoc Wind Quintet at James Madison University in Virginia. He is delighted to be making his Salisbury Symphony Orchestra debut.

Another special milestone to mention: These three SSO concerts are Michael's 131st, 132nd and 133rd presentations of *Peter and the Wolf*, as created in 2005 by ReallyInventiveStuff.com, a production company co-founded by him and his wife, Sara Valentine.

In the 2022-23 season, Really Inventive Stuff also returns to the St. Louis Symphony Orchestra, Detroit Symphony Orchestra, Annapolis Symphony Orchestra, Southeast Iowa Symphony Orchestra and the Princeton Symphony Orchestra.

When he's not occasionally performing with his dad, Henry is an ISA Certified Arborist in Pennsylvania and a member of the PenDel chapter. He also enjoys crocheting stuffed animals and going for hikes.

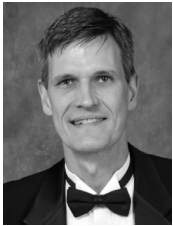
Along with orchestra performances, Michael is the host of a new YouTube series celebrating noteworthy people and their remarkable achievements: Taphotopia.com

Henry lives in Delaware and has two cats named Monte and Ichabod.

Michael lives in Maine and has two cats named Pippy and Prudence.

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## ABOUT THE ARTISTIC DIRECTOR



**Dr. Jeffrey Schoyen** graduated with distinction from the New England Conservatory of Music where he was a student of Lawrence Lesser. He completed a D.M.A. at Stony Brook as a student of Timothy Eddy. His awards include a National Endowment for the Arts Chamber Music Rural Residency Grant, Tanglewood Festivals Gustav Golden Award and a Frank Huntington Beebe Grant to study with famed cellist William Pleeth in London. Schoyen has extensive orchestral experience and has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and principal cellist of the

Filarmonica del Bajío in Mexico.

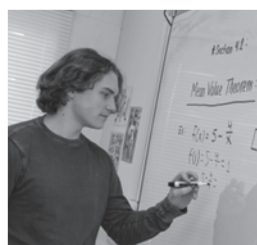
An active chamber musician and recitalist, Schoyen has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the cities of Cuenca and Guayaquil in Ecuador. Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton. He has presented conference lectures on topics ranging from performance practice to kinesiology in string playing.

His interest in conducting began at Tanglewood, where he was awarded cello fellowships, playing under the guidance of conductors such as Bernstein, Ozawa and Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto. Having been the conductor of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra, he is presently serving his 18th year as the music director of the Salisbury Symphony Orchestra. He has collaborated with artists such as Anton Miller, Charlotte Paulsen, Gary Louie, Dan Kamin, The Capitol Quartet and Dominic Armstrong. He is professor of music at Salisbury University where he teaches cello and bass, and various other courses. During the summer, he serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.



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# SOLOIST SPOTLIGHT

## Michael Boudewyns & Henry Richmond-Boudewyns

### **Why and when did you start performing?**

**Henry:** I started performing when I was about 6. My dad and I toured around to libraries in the state of Delaware doing a performance of *A Midsummer Night's Dream*. I played one of the fairies!

**Michael:** Well, in third grade I was cast as Thomas Jefferson in *Thomas Jefferson: The Musical*. I was too nervous to sing my solos, so the choir sang my songs and I lip-synched the lyrics. Eventually, my confidence grew, and now I enjoy singing in front of an audience.



### **Did you play any instruments as a child?**

**Henry:** I played the ukulele. I also sang tenor in the choir at my high school.

**Michael:** I took trumpet lessons in fourth grade and played in the elementary school band.

### **What are some struggles or challenges, if any, you have overcome in your career?**

**Henry:** As I get older, I've realized it's important to be creative and make art regardless of what you do for a living. If you have a drive to make something, it can be tough to find time to do that.

**Michael:** Reading music is not my strong suit. Back in late 2004, I found I needed to teach myself how to read a conductor's score so that I could study and rehearse the music for *Peter and the Wolf*. A conductor's score is an eye-opening peek into the composer's thinking about the story. This skill has deepened my affection for each of the eight or nine compositions in our repertoire.

### **If you were not an actor, what could you see yourself being?**

**Henry:** I'm an arborist. That means I take care of trees for a living. It's great getting to be outside so much and watch the seasons change.

**Michael:** Many things pique my curiosity. Since I was young, I've been interested in being a book illustrator like N.C. Wyeth or Ernest H. Shepard. Today, I'm learning ASL (American Sign Language) in order to incorporate ASL into my orchestra performances and become an ASL interpreter.

### **Who were your early influences/inspirations?**

**Henry:** I was really inspired by comics I read and cartoons I watched, like Calvin and Hobbes and SpongeBob. It's really brave to be big and goofy like that, and they really helped shape my sense of humor.

**Michael:** My teachers in elementary school, high school, college and grad school. I was fortunate to have teachers who encouraged storytelling that was creative, resourceful and playful. I still keep in touch with many of them to share the details of my upcoming orchestra concerts and to say thank you for all their endless patience and support.

### **Who or what inspired you that was not music or theater related?**

**Henry:** Growing up, I was really inspired by Monet. I really loved his colors and the way he depicted landscapes. I always felt like I was in his garden when I looked at his paintings.

**Michael:** Mister Rogers and Sesame Street. They are fun, welcoming, and intentionally include the audience. I continue to draw inspiration from both remarkable programs.

### **What is your favorite musician or period of music?**

**Henry:** I like a lot of different types of music! Two of my favorite performers are David Byrne from The Talking Heads and Brian Wilson from The Beach Boys. It would be neat to see them some day!

**Michael:** I don't have just one. However, some that I keep returning to are: J.S. Bach, They Might Be Giants, Dave Brubeck, Scott Joplin, Carl Stalling, Miles Davis, Postmodern Jukebox

### **Favorite piece of music to perform with and/or to hear?**

**Henry:** When I was in high-school, the choir and band did a big holiday concert. It ended with Handel's Hallelujah Chorus every year. Alumni would perform the song with current students, and I always thought that was very fun.

**Michael:** I love Glenn Gould's 1955 debut album *Bach: The Goldberg Variations* – it's meticulous and joyful. I probably listen to it four or five times every month.

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# STUDENT SPOTLIGHT

## Makayla Bounds

### ***Why did you pick SU?***

I had picked SU because I was very close to the school and heard many great things over the years about the campus. The trips had only solidified my choice as I had loved the look and feel of the area. I love the size of the campus and I also like that I am able to come home every day and feel comfortable in my own space. I have also grown very fond of the Commuter Lounge that is in the GSU.

### ***When did you start playing an instrument?***

I had actually started with the violin in fourth grade, the violin teacher at the time had wanted to bring more kids in and performed a couple of pieces for my third-grade class. It was so amazing to see someone perform live with a stringed instrument that I begged my mom for a violin over that summer so I could join the class.

Currently, I play the cello because I had a friend who played, our orchestra only had one cello, so I had learned how to play the cello over the summer between tenth and eleventh grade.



### ***Who is your favorite musician?***

My favorite musician is Argentinian cellist Sol Gabetta because I love her performance of Shostakovich's Cello Concerto.

### ***What is your favorite SSO moment?***

My favorite SSO moment would have to be when we performed the narrated piece for our Christmas concert. It was one of my first experiences being within a professional orchestra. The crowd loved it, especially my mom.

### ***What is your favorite Dr. Schoyen moment?***

My favorite moment would be when Dr. Schoyen comes out and bows to the audience because he seems so excited before every single concert. I also love when the energy picks up during the concerts and Dr. Schoyen's movements get bigger and bigger. He is good at what he does, whether it is teaching, conducting or performing, and he is ultimately what glues the entire orchestra together.

### ***What are your future plans and aspirations?***

After I graduate, I would like to make a living off my art. Although I have no plans to go back to graduate school, I am not opposed to going back. I would love to display my work somewhere and make a better life for me and my family.



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# COMMUNITY SPOTLIGHT

## Debra Scott

### ***Why and when did you start playing music?***

My music journey began as a beginning band student in the fifth grade. I had always participated in church choir, but I really wanted to be part of a group of musicians. My first band director, Mr. Charles Bragg, inspired me to keep working and practicing. Unlike a lot of students today, he was my band director through elementary school and high school. I also owe my love of clarinet to my late clarinet teacher, Mr. Douglas Smith. He really had to work to bring out my best!

I also must mention my playing partner, Ottello Mueci, who I sat beside for many of my years with the symphony and the Salisbury Community Band. He demonstrated so many different styles of music as he played both orchestral music, band music, Broadway show music and jazz.



### ***What are some struggles or challenges, if any, you have overcome in your musical career?***

I have found that I am not a natural player and really have to practice a lot! After taking some time off for parenting, it took several years to get back in the swing of playing. I still struggle to find time to practice!

### ***When did you join the SSO as a community member?***

My first experience was playing third clarinet and Eb Clarinet in the Carmina Burana orchestra, probably in 1988. My first true symphony concert was the spring of 1989. I have been the principal clarinet since the December Christmas concert of 2009.

### ***When you are not performing with the SSO, what do you do?***

I love going to the beach! My husband and I are both retired, so we like to go on cruises. We are also very involved in the music ministry at our church. I am still helping with the band program at Salisbury Christian School, where I taught for 20 years.

### ***Tell us something that we would be surprised to know about you.***

I have five cats!

### ***Who or what inspired you that was not music-related?***

My late pastor, Rev. Tom Wall, and the Bible verses about using your talents.

### ***Favorite SSO piece of music to play and/or to hear?***

Many years ago, we played the *New World Symphony*. John O'Meara playing the English horn and Julie Barton on oboe – a beautiful piece of music! Also, any Beethoven Symphony. And right now ... *Peter and the Wolf*! I am also looking forward to playing the Rossini in the spring.

### ***Favorite Jeff Schoyen conductor story?***

The first time we had the actors in for the children's concert. Jeff looked so uncomfortable ... comedy was definitely not his thing!

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Makayla Bounds  
Carter Darrington

Olivia Kuntz  
Leyna Paul

Kristen Rainwater  
Mackenzie Wheelock



The Mission of the Salisbury Symphony Orchestra is to bring live symphonic music to the Salisbury, MD, community, to the broader Delmarva Peninsula and to the Salisbury University community. Members of the Salisbury Symphony study and perform standard orchestral literature that may include chamber as well as full-sized orchestral works. The Salisbury Symphony Orchestra serves as a valuable resource within the Music Program at Salisbury University by providing a musical outlet to musicians within a liberal arts university environment, including students, faculty, community players and professionals.

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